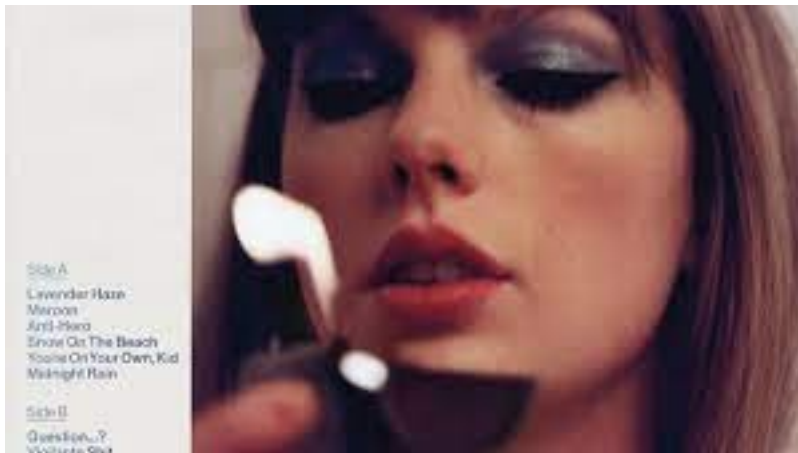


Blackness and Music – Synthesis and Virtual Essays:



Part I – Abstract

I. Introduction – Atomism as Figure

When the music of black people begins, there is a synthesis of the treble, bass and middle-c in movements of figures, existential figures, of the black man who is finally moving to the music, in soul and black soul in fact – which then becomes dance, and swerve in the atomism which remains external in philosophy till of course it becomes essential and principal in Marx to forming a figurative existence.

I mean of course atomism, Epicurus and all this is finally about black forms, and is read as finally an atomist which is the rain, swerve, encounter and take which is about walking to labour, and negating that principle to decline into a general strike, or even finally literary, and jazz progress.

II. Concrete Existence

Then of course blackness is about existence in the concrete sense of the atomist declination becoming the principle of class joining political organization to form an encounter, and then of course spontaneity is a wild-cat strike dynamic which then is another figure. But I mean of course, concrete existence is about reading, praying, and listening to music and even finally developing intensities, or frequencies and wave-lengths which then is music.

Part II – Concrete

I. Music – Tupac, Mos Def and Lil Wayne, even Hotboii and Slatt Zy

So of course this thesis shifts to a synthesis of current music and culture, and I call this atomism with of course a concrete Democritean multiplicity, which organizes bodies all moving to music and I call it determinations, such as crime, and boxing, imprisonment, all of this to music, as a virtual and actual – univocity.

II. Music – Jazz and Style

Imagine then a dialectic which is concrete and abstract, like black people which are all bodies, temporal dynamics of general struggle and wage-struggle with the musical movement of culture, and Marxism, and even types of popular forces all moving to a general set of details –

Part III – Abstract and Concrete – Models of Music and Typologies of General Struggle – Synthesis

I. So of course I mean that Atomism, contemporary Music and finally Kierkegaard comes together as a System

This then forms a syllogism, atomist individuals who are black and their conjunction into a class, which then forms a movement in figures of virtual music and rap music, which then is listed next to the intellectual heights of jazz music.

II. Virtual and Actual

I mean read this work as finally a figurative existence becoming concrete – like a black man who is appearance and then concrete and struggling, which then forms a virtual musical level and is a dialectical account – atomism, with Kierkegaardian despair and engagement to the virtual music and this I call black existence – and is finally a system of representation of its culture – I mean again that one develops the principle of atoms, their swerve and conjunction to form finally a series, and group and ensembles which then is music and virtual line which then is a Kierkegaardianism.